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CATALOGUE

11206

OF THE

Jarves Collection

OF

PRESENTED BY
THOMAS MINNS.
BOSTON.

Early Italian Pictures,

DEPOSITED IN THE GALLERIES OF THE YALE SCHOOL OF FINE ARTS.

TO BE SOLD BY AUCTION,

IN THE

GALLERIES AT YALE COLLEGE, NEW HAVEN, CONN.,

ON

THURSDAY, NOVEMBER 9th, 1871.

Sale to commence at 10 o'clock.

JOSEPH LEONARD, AUCT'R, BOSTON.

BOSTON:
W. F. Brown & Co., Printers, No. 50 Bromfield Street.
1871.

Prefatory Remarks.

PRESENTED BY
THOMAS MINNS.
BOSTON.

DURING a long residence in Europe, chiefly in Italy, the writer was led to the study of art at large, the results of which, were given to the public in "Art-Hints" in 1855. The historical and critical researches required for the preparation of "Art-Studies," led to the conception of a gallery or museum of olden art for America, based upon a chronological and historical sequence of paintings, arranged according to their motives and technical progress. Without such a museum of reference, it was evident that a work on Italian art would possess but slight interest for our public; while, if formed, each would illustrate and add to the value of the other. Accordingly, he determined to attempt it. Familiar with Italian life; living in the midst of the art that was his daily study; in constant intercourse with many of the best European connoisseurs; assisted by sympathizing artistic friends, and particularly by a Greek artist, Sig. G. Mignaty, whose knowledge of the history and technical processes, combined with a keen perception and deep feeling in art, is very remarkable: after several years of search in the highways and byways of Europe, the writer succeeded in getting together the pictures described in this catalogue, believing that ultimately they would be found worthy of forming the nucleus of a Free Gallery in one of our large cities, and thus be made to promote his aim — the diffusion of artistic knowledge and æsthetic taste in America.

In view of the very natural doubts and questionings which must arise in this country, where there exists no standard of comparison, and but little critical knowledge of "old masters," there has been added to this Catalogue a series of documents, showing the estimation in which the collection is held by English, French, Italian, and American authors. The weight of their joint opinions, to which others might be added, is, he trusts, sufficient to induce the public to give it their candid attention, without fear of being called upon to examine or enjoy works that are not *genuine*, and of the epoch and schools they profess to be. It should be kept in mind that, for several years, they have stood the severest test possible; to wit, the brunt of European connoisseurship in Florence, alongside of the most famous galleries known, where it has been only a step from a "masterpiece"

a characteristic specimen of the same master in this collection. At the same time, the public must not expect to find in it those masterpieces which give reputation to the great painters; they are either fixtures in the edifices for which they were painted, or have been long since absorbed into the chief public galleries, and can never be seen in America. All that he proposed to get together, was *characteristic* specimens of the schools and artists that illustrate Italian painting, in a series which should, at a glance, give a correct view of its progress from A.D. 1000 to 1600 — six centuries, embracing its rise, climax, and decadence. In no collection are all pictures of the same standard of excellence. So in this there will be found some that illustrate rather particular *motives* in art, with especial reference to its Christian inspiration, than any special technical excellence; it being part of his aim to show the topics most in vogue during past centuries. Further, the nomenclature is based upon the same system as that of the public galleries of Europe in general. But comparatively few pictures have undoubted historical pedigrees. For the rest, catalogues are the result of the best available criticism, based chiefly upon *internal* proof, sustained, where it exists, by collateral documentary evidence or trustworthy tradition. The author has conscientiously and studiously followed this system, aided by European criticism; and the Catalogue, as it now appears, is the result of several years' patient and close inquiry. Wherever he has felt there might be a diversity of opinion among critics, or he had any cause to distrust the evidence, it has been so indicated in the Catalogue; which, as a whole, will be found to be as correct as those of the galleries in Europe which are relied upon as authoritative.*

Several of the letters given among the "Documents" are addressed to Charles Eliot Norton, Esq. Mr. Ruskin, in a note to chap. viii., vol. v., "Modern Painters," writes of this gentleman and art-critic, "As I was correcting these pages, there was put into my hands a little work by a very dear friend, — 'Travels and Study in Italy,' by Charles Eliot Norton. I have not yet been able to do more than glance at it; but my impression is, that by carefully reading it, together with the essay by the same writer on the 'Vita Nuova' of Dante, a more just estimate may be formed of the religious art of Italy than by the study of any other book existing. At least, I have seen none in which the tone of thought was at once so tender and so just."

With such a feeling for religious art, Mr. Norton no sooner heard of the writer's collection, than he wrote to him for information as to its destination, and to others conversant with it to ascertain its character; wishing to interest the friends of art in Boston in securing its permanent location there,

* The Catalogue referred to is that of 1860; it contained the names of 143 pictures, some of which never belonged to Mr. Jarves, and were added to the collection for purposes of exhibition only. The first exhibition, for which that Catalogue of 1860 was prepared, was held in the Derby Gallery, No. 625 Broadway, New York. The Catalogue of 1863, prepared for the exhibition of the pictures at the Historical Society's building, contained 134 numbers.

with means to increase and perfect it. The replies are here appended, that they may have a wider circulation. Since Mr. Norton first brought the subject, in a private way, to the notice of his friends in Boston, the collection has been largely increased in number, besides receiving some of its most precious pictures.

JAMES JACKSON JARVES.

September, 1860.

LIST OF DOCUMENTS.

I. Extract from the London "Athenæum," 12th February, 1859.
II. Letter of C. C. Black, Esq., of the "Science and Art Department," South Kensington Museum, London.
III. Letter of Sig. Burci, Inspector of the Uffizi Gallery, Florence.
IV. Letter of Mons. A. F. Rio, of Paris, author of "Life of Leonardo," and "Poetry of Christian Art."
V. Letter from Sir Charles Eastlake, Director of the National Gallery, and President of the Royal Academy, London.
VI. Letter of Louis Thies, Esq., Cambridge College.

DOCUMENTS.

I.

Letter of Mr. T. A. Trollope. From the London Athenæum of 12th February, 1859.

Florence, January 20.

. . . . . .

I was invited the other day to visit a gallery of pictures, the collection and object of which interested me much, and seemed strangely to indicate the apparently inexhaustible artistic wealth which has been stored up in these old Tuscan cities, as in a garner, for the perennial supply of the entire world. They have furnished forth galleries for the delight and art-instruction of every nation of Europe; and now they are called on to perform a similar civilizing office for the rising world on the other side of the Atlantic. And to how great an extent they are still able to answer to the demand, the collection I am speaking of most surprisingly proves. It has been brought together by an American gentleman, a Bostonian, of the name of Jarves. One would have thought that it had been already too late to accomplish so patriotic a purpose, were not the gallery in question here to prove the contrary. English amateurs have wistfully sounded the owner as to the possibility of tempting him to relinquish one or two of his treasures. But the answer was, that the collection would go unmutilated to America.

The collection is especially rich in specimens, one or two of them almost, if not quite, unique, of the earliest days of revived art. Some very curious Byzantine works of the tenth and subsequent centuries bring the history down to Margaritone da Arezzo, in 1240, who is represented by a most remarkable altar-piece. There is also a very important picture, as an historical document, of date between 1198 and 1216, which may be found engraved in the thirteenth volume of Fumigalli's "Collection of the Principal Pictures of Europe."

Cimabue, Giotto, Duccio, Taddeo and Agnolo Gaddi, Andrea Orcagna, Gentile da Fabriano, (a signed picture by this very rare artist, of whom not above eight works are known to be extant in Europe,) Fra Angelico, Sano di Pietro, Masaccio, (a fragment of a *predella* cited by Vasari,) Fra Filippo Lippi, Botticelli, Pietro Perugino, Lorenzo di Credi, Fra Bartolomeo, (a very grand altar-piece,) Lo Spagna, Sodoma, (two fine specimens,) Pinturicchio, Domenico and Ridolfo Ghirlandajo, Raphael, (a very interesting early work, painted by him while still with his master, Perugino, from a design of his, but with variations,) all these, and several other less generally known names, are represented. There are also some interesting portraits, especially a contemporary one of Fernando Cortés, and a full-length Spanish grandee in armor, by Velasquez.

It will be admitted that no ordinary degree of good fortune must have been added to activity and judgment to render feasible the collection of such an assemblage of genuine pictures at this time of day. Those who have attempted, with more or less success, to purchase pictures recently in Italy, will probably be not a little surprised that it should have been possible; and it may be safely asserted that, if any other of the more wealthy communities of the United States, stimulated by the example and success of my Bostonian friend, should think, like Jack the Giant-killer's Cornish foe, "her can do that herself," and should attempt the feat with twice the pecuniary means, they will find that it is not to be repeated.

II.

Letter of Mr. C. C. Black, of the "Science and Art Department," South Kensington Museum, London, and for many years Agent of the Museum for the purchase of works of Art.

MY DEAR NORTON: July, 1859.

When Goldsmith laid down, as one of the two rules by which a reputation for connoisseurship might be attained, that the aspirant must praise the works of Pietro Perugino, we may presume he did not from any accurate appreciation he himself possessed of that old painter's merits, but rather that he selected the name as that of a recondite and rarely investigated luminary in the galaxy of Art. Keener eyes and better æsthetic telescopes have, however, of late years, been directed toward the pictorial sky; and Perugino's name would now stand far down, were we to catalogue the lights which shine from distances beyond the orbits even of Giotto and

Cimabue, till the gazer is finally bewildered among Sienese nebulæ and Byzantine star-dust. These thoughts came on me forcibly, on crossing the Piazza Maria Antonia, after a by-no-means thorough examination of the very interesting collection formed by our friend, J. J. Jarves. Although I think you visited it, when in Florence some years ago, his untiring energy has added to it so largely since you were among us, that I am minded to give you (without much pretence to chronological accuracy) some notes of a few chief objects of my admiration.

Though aware that Mr. Jarves had confined his purchases principally to the more ancient masters, proposing — and wisely — to illustrate the germ and growth of Modern Art, I was not prepared for the distance to which skill and patience have carried him back; and found him, to my surprise, the possessor of one of the earliest known representations of the Crucifixion, dating from the tenth, or possibly the ninth century. By the way, in writing to one who is acquainted with the galleries of the Catacombs, I may enter a *caveat* against the accusation of inaccuracy by explaining that I mean one of the earliest *movable* representations; excluding, of course, wall-paintings. Specimens of this date are naturally very rare: some, however, there are, and well authenticated; one, in particular, in the Museum of Fine Arts at Florence, closely resembling this of Mr. Jarves. A marked and distinctive peculiarity is the form of the cross; which, indeed, can be termed so merely for convenience, as it is Y-shaped, curiously resembling the embroidery on a priestly stole, and figuring, moreover, in the shield of the Archbishop of Canterbury. To step from this strange relic of early piety to Margaritone of Arezzo may not be strictly chronological; but, as I said before, this I do not profess to be. This old master is represented here by a Virgin attended by the saints Peter and Paul; the central painting surrounded with smaller ones, which show various events of their lives. Their martyrdoms, in particular, are packed with an economy of space truly wonderful. In singular contrast to the hard, rugged, Ben-Jonsonish energy of Margaritone, is a Greek painting of very early date, (well known to collectors, and engraved by Fumigalli,) highly finished in detail; the jewels of the tiara and the folds of embroidered drapery quite wonderful; but the features smooth, polished, and insignificant as one of Hayley's poems. I was much pleased with a small Giovanni di Paolo, representing a female saint in gray, who kneels to a pope. How these old artists caught the key-note of character in their figures! It seems as though there was in the childhood of Art something analogous to the actual childhood of human life; for even as an observant child unfailingly selects the chief characteristic, bodily or mental, of a visitor, so do we find these early painters insisting on distinctive character as determinately as though they had just been reading the "Ars Poetica." We have here a demure train-bearer and a sulky cardinal, both of whom I have seen in Roman processions — Corpus Domini, for instance — times without number.

Duccio, whose noble picture of Siena hangs on the Cathedral wall so awkwardly as to be hardly visible, may be admired here much more satis-

factorily in a beautiful Virgin and Child, as also in a Crucifixion ; showing what, to me, was a somewhat novel treatment of this much-worn subject. Perhaps no better example could be found, to show the soul these early masters put into their works, than the various expressions, gestures, and costumes here displayed on a space not larger than a sheet of letter-paper.

Fra Angelico appears here unmistakably in a painting of three saints — St. Zenobio, St. Francis, and St. Thomas, (I forgot which of them ;) and an Adoration of the Magi, by Simone Memmi, would attract any one's notice, if only from a wonderful group of men, horses, and camels, thrust together in much-admired disorder.

I have really no time to expatiate on the various excellent specimens of painters, good and rare ; such as Pietro Cavallini, Andrea Castagno, Matteo da Siena — of whom we have a Virgin and Child, and happily not his oft-repeated and horribly elaborated Murder of the Innocents — Taddeo Gaddi, who shows us St. Dominic receiving at the hands of Peter the sword he used so ruthlessly against heretics. Nor can I do more than offer to more leisurely speculation two quaint Byzantine tablets, in which Julian the Apostate is being speared by Mercourios (?) ; while Maxentius undergoes the same fate at the hand, not of Constantine, but of one Dicaterina — St. Catharine, I suppose ; but let it pass. I must, however, do homage to Sano di Pietro ; an artist whose works, even in Italy, must be sought with care, as nearly all the best are confined to his native city of Siena. Nevertheless, we find here no less than three specimens of his handiwork — an Adoration of Magi ; a St. Margaret, wonderful in drapery ; and a Coronation of the Virgin, so pure and sacred in feeling as to show at once his right to the title of the Sianese Fra Angelico. Of Benozzo Gozzoli there is an Annunciation, in a state of preservation very uncommon ; and the same subject by Credi, clean and fresh in coloring as all his works are, and treated in a very pleasing, unconventional manner.

"*Omnia ex ovo*," says the old physiological adage : and I presume that the Virgin Mary herself forms no exception to the rule. At all events, here we have the Virgin, very pleasingly painted by a scholar of Albertinelli, enclosed in an egg — not a *vesica piscis* glory, nor an oval mass of clouds ; but a veritably well-painted egg — the shell broken open at the side, the fractured edges carefully drawn, so as to display the figure. Leaving unsolved the mystic meaning of this very pretty picture, I pass to another Virgin and Child, delicate in coloring and charming in expression, by Sandro Botticelli ; and to a small panel, likely to be overlooked by a casual observer, but very interesting, as being not improbably the identical Birth of St. John, painted by Masaccio, and described in Vasari. The circumstantial evidence, with which I shall not trouble you, is very strong in its favor.

You know the man of many names — Sodoma to the world, Razzi of Siena to his familiars ; and now, by favor of some of those confounded investigators, who upset our faith in Romulus Richard, Joan of Arc — nay, even would do so in respect to Shakespeare himself — Bazzi of Piedmont would

seem to be the genuine name of the painter. Happily, these *rixæ de lana caprina* are very unimportant. The names may perish; but Romeo, Lear, Hamlet, and, though in humbler sphere, the Chapel of San Bernardino at Siena and the upper floor of the Farnesina at Rome, are undeniable facts. Mr. Jarves possesses a glorious Razzi — Christ bearing the Cross — almost as rich in coloring as the grand fresco in the Belle Arti at Siena, and decidedly nobler in expression — the point in which Sodoma was most commonly weak. A proof of this assertion may be seen by comparing his celebrated St. Catharine Fainting, in the Dominican Church at Siena, with the same subject as treated by Beccafumi in this gallery. Although in many points closely resembling, and generally to the advantage of Sodoma, the countenance of the Father, in Beccafumi's work, is far grander.

I should like to detail to you some of the gorgeous court-costumes devised by Paolo Ucello to grace the pageant where King Solomon, in all his glory, meets the Queen of Sheba; to speculate on the interpretation of a most perplexing and enticing allegory by Gentile da Fabriano, called "the Triumph of Love;" of a soldierly Velasquez, of a large and important Ridolfo Ghirlandajo.

Before concluding this very imperfect review, in which I have left quite unmentioned many interesting pictures, let me revert to our old friend Perugino, with whose name I began my letter, and of whom Mr. Jarves possesses a small but unmistakably genuine painting; as also to our dearer friend Noll Goldsmith, whose other recipe was, "to observe that the picture would have been better if the painter had taken more pains." How very safely this remark may yet be applied to the Caracci and their school! Rarely, if ever, do we meet a work of the Bolognese school, which does not, in spite of its unquestionable merit, offend by a certain careless air, which seems to show that the painter felt himself fully equal, nay, possibly superior, to the requirements of his subject. On the other hand, the conscientious labor, the solemn purity, visible in every portion of a painting by Duccio, Fra Angelico, or Sano di Pietro, impress on us the conviction that these men felt called on to make a holocaust of the talent God had given them, in serving, as best they could, the Giver.

I must now conclude; and only hope that this imperfect summary may suffice to show what can be done, even at this late period of picture-hunting, when good judgment and activity are backed by patience and well-timed liberality.

C. C. Black.

III.

Letter of Sig. Bucci, Inspector of the Uffizi Gallery, Florence. Translated from the Italian.

Mr. Jarves:

Dear Sir: I have long been acquainted with your praiseworthy design of making, without regard to cost or trouble, a collection of paintings of our older Tuscan schools, in order to show how these masters prepared the way for the very excellent artists who lived in the sixteenth century, and to

transport the same to America, to make known by examples in that remote region, just risen so high in the scale of civilization, the character of the primitive masters of art, and how they were able to make painting attain so eminent position.

However little the paintings of these masters may be appreciated by a people accustomed, for the most part, to the sight of works of mere illusion and pleasure to the eye, yet the paintings carried by you to America cannot fail of being of great benefit to artists, and institutions of education.

I congratulate you, Mr. Jarves, upon a selection which, from its excellence, must have cost you much persevering research and money. Your politeness has enabled me, before your departure, to examine all your paintings; and among the number, by no means small, of excellent ones, permit me to especially notice, as very remarkable and rare, even among us, and of our own school, "The Rape of Dejanira," by Antonio Pollajuolo; that beautiful "Madonna and Child," by Sandro Botticelli; "St. Girolomo," by Fra Filippo Lippi; the "Annunciation," by Lorenzo di Credi; the "Sacra Familia," by Lo Spagna, a scholar of Perugino; the "Holy Family," by Domenico Ghirlandajo; and a small and extremely rare and valuable picture of the "Adoration of the Magi," by Luca Signorelli.

Permit me, then, before you leave our city, in attestation of my esteem, to contribute my feeble praise and congratulation for the efforts you have made for the advantage of art in your native country.

With, etc., etc., etc.,

EMILIO BUCCI,

Inspector of the Uffizi Gallery of Florence.

IV.

Extract of a Letter from Mons. A. F. Rio, of Paris, the well-known author of "Poetry of Christian Art," and "Life of Leonardo da Vinci."

YOU are quite right in trying to get pictures of the Sienese school, which has been, till now, less studied than the others, and which is growing more and more into repute. Your two pictures of Antonio Razzi (Sodoma) are quite sufficient to give an idea of that great painter, who has so often been compared with Raphael himself; but my weakness for the old school impels me to say that, for my own gratification, I should prefer your pictures of Sano di Pietro. A time will come when that charming master will be appreciated to his full value, and his works sought after as so many precious gems of mystical thought. France, England, and Germany know him only by reputation. I do not remember seeing a single picture of his in any of those countries. The specimen which you possess has two great advantages: it represents the painter's favorite subject — the Coronation of the Virgin — and is in a perfect state of preservation. I have observed in your collection a charming little picture by Matteo di Giovanni. Your Gentile da Fabriano is, on account of its date, an important document in the history of that school; and I should place still higher the Madonna between four

Saints, by Lo Spagna, who was the best pupil of Perugino, next to Raphael. You will render the science of art more accessible to those [in America] who cannot cross the seas to study it in its birth-place.

With the best wishes for the success of your patriotic undertaking,

Most sincerely yours, RIO.

V.

Letter of Sir Charles Locke Eastlake, President of the Royal Academy, and Director of the National Gallery. Died in 1866.

7 FITZROY SQUARE, London, Nov. 16, 1858.

DEAR SIR: I rejoice to hear that you purpose to send your collection of specimens of early Italian masters, in its entire state, to America. Few would have taken the trouble you have gone through in discovering and obtaining these works. Your continued residence in Tuscany has enabled you to avail yourself of many excellent opportunities. Good fortune has also sometimes rewarded you; but to your discrimination and knowledge your success is chiefly to be ascribed.

I consider that the series in question would form an excellent foundation for a gallery of Italian art; and I trust that, in your native country, it will be appreciated and kept together. I purposely avoid particularizing any works, because I have at all times uniformly declined to give any kind of certificate as regards single pictures; but I can conscientiously congratulate you on the formation of the collection as a whole. I believe that many valuable additions have been made to it even since I saw it.

Wishing you all success in your patriotic object, I am, dear sir,

Your faithful servant, C. L. EASTLAKE.

JAMES J. JARVES, Esq.

VI.

Letter from Lewis Thies, Esq.

CAMBRIDGE COLLEGE, Sept. 13, 1860.

MY DEAR SIR: I cannot help expressing to you the very great pleasure I had in being permitted to see, on several occasions lately, the specimens of the old Italian masters which you had the kindness to show me. I certainly never looked forward to seeing in America pictures of such great merit and value.

The Perugino — Baptism of Christ — is extremely characteristic of that master, and is one of his most pleasing compositions. The upper part — the Almighty with the angels — recalls to me Raphael's fresco in San Severo, Perugia, in which he borrowed this upper part from his master; only that, in your picture, the principal figure holds a globe instead of a book.

The Lorenzo di Credi Crucifixion pleases me still more. I think it is one of the most charming little pictures the master ever produced. The figure

of the Saviour is wonderfully fine, and the expression of the Magdalen at his feet embodies the poetry of grief.

The portrait of the Princess Vitelli, by Franc. Francia, is a remarkable picture, most charming in the landscape. It is beautiful in modelling, warm in color, and with those peculiar characteristics that please so much in Raphael's earlier pictures. The picture would be an acquisition to any public gallery, on account of the great rarity of the master, as well as for the subject.

Luca Signorelli is a still rarer master. Your specimen, the Adoration of the Magi, is as perfect a one as I have ever seen, and admirably represents the peculiarities of the artist. It is particularly valuable for its fine condition.

It would take too long to particularize all the pictures worthy of mention, even among those of your collection which you were able to let me see.

LOUIS THIES.

Charles E. Norton says, "It is a collection of the highest value, as illustrating by well chosen examples the historical development and progress of Italian Art. There are few collections in Europe, if we exclude the galleries in the great capitals, which surpass it in this important respect, and very few in which the proportion of valuable and interesting pictures is as great, as compared with the whole number. Such a collection would make a truly magnificent foundation for a gallery, and the institution that would acquire it, would have an easy pre-eminence over all other schools of art in America."

CATALOGUE.

UNKNOWN PAINTERS.

(Pictures of the early revival of art in Italy — eleventh, twelfth, and thirteenth centuries.)

THE pictures numbered from 1 to 10, inclusive, belong to the dawn of modern civilization in Italy. This may be considered to begin with the eleventh century.

1. Three compositions: THE CRUCIFIXION, THE DEPOSITION FROM THE CROSS, THE ENTOMBMENT. The architecture and costumes afford a means of deciding approximately upon the date of the picture, which, from this and other internal evidence, may be fixed as the eleventh century. It appears to be of pure Italian work, nearly free from foreign influence, and resulting from Roman tradition, held by monks in convents of Central Italy. The Y-shaped crosses are very remarkable; this form of the cross is almost unknown, and is certainly the rarest form known in Christian art.
2. THE NATIVITY. A purely conventional rendering of the subject, nearly of the character of miniatures in MSS. of an early time.
3. THE MADONNA AND CHILD, ATTENDED BY TWO SAINTS; on the spandrils above, TWO ANGELS. On the left wing, THE CRUCIFIXION. On the right wing, S. MICHAEL TRAMPLING ON THE DRAGON; below, TWO SAINTS, S. Dominic and probably S. Augustine.
4. Nineteen compositions, forming a history of the Saviour and of S. John the Baptist. (1) THE ANNUNCIATION, (Luke i. 26;) (2) THE BIRTH OF CHRIST; (3) THE ADORATION OF THE MAGI, (see under No. 15 for the legend of the Three Holy Kings;) (4) THE PRESENTATION OF CHRIST IN THE TEMPLE; (5) THE BAPTISM OF CHRIST; (6) CHRIST ADORED BY ANGELS; (7) THE LAST SUPPER; (8) THE AGONY IN THE GARDEN; (9) THE BETRAYAL BY JUDAS; (10) THE TRIAL BEFORE PILATE; (11) THE ECCE HOMO, (John xix. 6;) (12) THE SCOURGING OF CHRIST; (13) THE CRUCIFIXION; (14) THE DEPOSITION FROM THE CROSS; (15) THE ENTOMBMENT; (16) THE RESURRECTION; (17) S. JOHN BAPTIST IN THE WILDERNESS; (18) MARTYRDOM OF S. JOHN BAPTIST; (19) HERODIAS WITH THE HEAD OF S. JOHN BAPTIST.
5. The larger picture represents CHRIST AND THE MADONNA ENTHRONED, ATTENDED BY ANGELS. In the gable above the arch

is a small picture, representing THE OLD AND NEW DISPENSATIONS.

This is a most admirable specimen of the better Græco-Italian work.

This picture is described and engraved in Fumigalli's "Museo di Pittura e Scultura delle Gallerie d'Europa," vol. xiii.

6. S. GEORGE KILLING THE DRAGON.

[Nos. 7, 8 and 9 are parts of the same triptych, which has been taken apart for better exhibition. Five pictures all of the same size.]

7. DESCENT OF CHRIST INTO HADES. Upon the arms of the cross are the words, *Ὁ Ὤν*, "He who is."

Over the head of Christ are the usual abbreviations of his name in Greek, $\overline{\text{IC}}$ $\overline{\text{XC}}$, and above this, again, the words, *Ἡ ἈΝΑΣΤΑΣΙΣ ΤΟΥ ΧΡΙΣΤΟΥ*, "The resurrection of Christ." On the left wing, THE TRANSFIGURATION. Around the form of Christ is a very curious double aureole — anoval in tersected by an arrow-head, a very rare form. Above the head are the words, *Ἡ ΜΕΤΑΜΟΡΦΩΣΙΣ.*

On the righ wing, WANDERINGS OF THE ISRAELITES IN THE DESERT.

8. [*See No.* 7.] THE ANNUNCIATION, (St. Luke, i. 26,) in a purely emblematic form. The Virgin is enthroned under an architectural canopy, but seems to have risen at the greeting of the angel. The angel bears a stem of three white flowers, with red centres, lilies?) and over his head is the inscription, *ΓΑΒΡΙΗΛ* "Ga-(briel." At the top of the picture are the words, *Ὁ ΕΥΑΓ-ΓΕΛΙΣΜΟΣ*, "The Good Message."

9. [*See No.* 7.] MIRACULOUS APPARITION OF SS. MERCURIUS AND CATHERINE. The names of the saints and of the emperors, in Greek characters, are put over their heads: *Ὁ Ἅγιος ΜΕΡΚΟΥΡΙΟΣ*; *Ἡ Ἁγία Ἀικατερνια*; *Ἰουλιανος Ὁ ΠΑΡΑΒΤΗΣ*, and *ΜΑΞΕΝΤΗΟΞ*. In the nimbus around the head of the Saviour are the words, *Ὁ Ὤν*, and above is the abbreviated name of Christ, as in No. 7. On both sides of the head of Christ are the words, *ΔΙΚΑΙΟΣ ΚΡΙΤΗΣ*, "The Just Judge."

10. MADONNA AND CHILD. On both sides of the head of the Madonna are the abbreviations of *ΜΗΤΗΡ ΘΕΟΥ*, "The Mother of God.

GIUNTA DA PISA.

(Flourished about 1200–1255.)

11. THE CRUCIFIXION. Upon the uppermost arm of the cross is a label bearing the abbreviated Greek name of Christ, $\overline{\text{IC}}$ $\overline{\text{XC}}$; marking the Byzantine influence visible in every part of the picture. This inscription was replaced, in late Italian pictures of the Crucifixion, by the letters I. N. R. I., for Jesus Nazarenus Rex Judæorum; the inscription set up by Pilate, as given in John xix. 19.

This picture formerly filled the head of a doorway in a church near Siena, for which place it was painted.

MARGARITONE DA AREZZO.

(*Circa* 1226—*circa* 1313.)

12. Seven compositions. The subjects of them show the picture to have been painted for a chapel dedicated to S. Peter. In the centre THE MADONNA AND CHILD, with SS. LEONARD AND PETER, ATTENDED BY ANGELS; Second on the left, THE DESTRUCTION OF SIMON MAGUS by SS. PETER AND PAUL. Below on the left, S. PETER RELEASED FROM PRISON BY THE ANGEL. On the right, above, CHRIST'S CHARGE TO PETER, (Matt. xvi. 19.) Second on the right, the HEALING OF THE CRIPPLE, (Acts iii. 2.) Below, THE MARTYRDOMS OF SS. PETER AND PAUL, which, according to the legend, were, S. Paul's by beheading; and S. Peter's by crucifixion. Above each of the smaller compositions is a descriptive title in Latin, in Gothic letters.

GIOVANNI CIMABUE.

(1240—after 1302.)

13. MADONNA AND CHILD; SS. JOHN BAPTIST, JAMES, PETER, and FRANCIS OF ASSISI.

DUCCIO DA SIENA.

(Flourished 1280—1320.)

14. Two compositions: on the left THE CRUCIFIXION, on the right the MADONNA AND CHILD, ATTENDED BY ANGELS. This picture is in technical qualities not very unlike Nos. 7, 8, and 9, except in the skill, unequalled to the time of Duccio, with which the gestures and drapery are arranged and the whole action expressed.

SIMONE MARTINI.

(1283—1344.)

15. THE EPIPHANY, or adoration of the Three Kings. Above, and forming part of the composition, THE ANGELS APPEARING TO THE SHEPHERDS. In the base, or *gradino*, two roundels contain THE ANNUNCIATION.

The picture contains in itself all the beauty of pale and shadowless color and graceful composition, which was the strength of the Sienese school; and shows much of the freedom of drawing which Duccio and Simone introduced. It is much more adequate as an example of Simone's than No. 14 is of Duccio's work.

The drawing for the upper part of this picture is preserved in the Uffizi, at Florence.

UNKNOWN PAINTER.

(Picture of the Sienese School, dated 1370.)

16. A monumental altar-piece from the suppressed convent of San Martino alle Selve, at Signa, near Florence. The frame and

pictures are one composition, and on the frame is the date 1370. In the centre, the Madonna and Child, enthroned, attended by angels, playing upon musical instruments. Above is a small circular panel. Christ, with the right hand raised in benediction, bearing a book inscribed *A* and *Ω*; on the left, SS. Albertus and Peter; and on the right, SS. Paul and Anthony. In small circular panels, on the left and right above, The Annunciation. See the same subject treated in a similar way in No. 15. The inscription on the frame cleared of abbreviations would read:

Sanctus Albertus & Sanctus Petrus Apostolus ‖ Anno Domini MCCCLXX, DIE XV. Aprilis ‖ Sanctus Paulus, Sanctus Antonius Abbas.

The pictures Nos. 17 and 18 of this Catalogue, are unusully fine in many respects.

GIOTTO.

(1276—1336.)

17. The Entombment; the Madonna is clothed in purple, as is usual in scenes of the sacred history later than the crucifixion, violet or purple being the usual color of mourning.

18. The Crucifixion. The Father appears in the clouds in the attitude of blessing.

PIETRO CAVALINI.

19. The Annunciation. The Father, represented as youthful, appears above the Archangel, and the dove passes from him toward the Virgin. The Virgin holds a book inscribed with the first words of her song of praise at the time of meeting St. Elizabeth, (Luke i. 46): MAGNIFICAT ANIMA MEA DOMINUM, "My soul doth magnify the Lord." The proper inscription would be: Ecce Ancilla Domini; but it is often omitted or changed.

TADDEO GADDI.

(Circa 1300—circa 1366.)

20. The Vision of S. Dominic. It is related of him that, while praying in St. Peter's Church, he saw, in a vision, SS. Peter and Paul, who gave him a book and a sword, and bade him go forth and conquer the world. This vision inspired him to found the great order of Dominican Monks.

21. S. James, S. Julian, and S. Michael the Archangel. On the aureoles, which are stamped and chased upon the gold background, are the names of the saints. S. Michael is generally accepted as the chief of the archangels, and, therefore, of all created beings. He is the captain of the heavenly host, and the conqueror of Satan. He is a very favorite subject of the early painters.

This picture has been ascribed to Starnina, one of the Giotteschi—a Florentine, who lived a little later than Gaddi. But there are no Pictures which can be said with any certainty to be his, and his manner is not accurately known or recognizable.

UNKNOWN PAINTER.

(A picture of the school of Giotti; probably, from its warmer tone of coloring by one of his followers in the northern part of Italy. Probable date, about 1325.)

22. In the centre, the MADONNA AND CHILD. On the left wing, below, FOUR MALE AND TWO FEMALE SAINTS; namely, SS. Dorothea and Reparata, John Baptist, James, Anthony, and a Cistercian; on the right wing, below, the crucifixion. In the two half lunettes in the upper parts of the wings, THE ANNUNCIATION. Upon the frame are two shields, one bearing the arms of the now extinct Vecchietti family. The saints on the left wing are probably patron saints of that family.

    This picture is in unsually perfect condition, and, although not to be attributed with certainty to any painter, is one of the most important pictures in the collection.

ORGAGNA.

(Circa 1315—1376.)

23. S. AUGUSTINE, in episcopal robes, with mitre and pastoral staff, and holding a book. S. LUCIA, bearing the palm of martyrdom, and the lamp, which is a peculiar attribute of this saint, considered as a symbol of the divine light. The names of these saints are on the frame below. Above, in roundels, are two evangelists.

    *** This picture and No. 24 came from the convent of the Salvi, near Florence.

24. S. DOMINIC, holding a lily; S. AGNES, holding a lamb. The lamb is her attribute, as expressing meekness and innocence, and as alluding to her name; but, when the lamb has a cruciform aureole, as in this case, it is directly symbolic of Christ. The names of the saints are on the frame below. Above, in roundels, are two evangelists.

25. S. JOHN THE BAPTIST.

26. S. PETER. This and the one preceding are important pictures, in excellent preservation, and well representing the artist. Specimens of the work of the Giotteschi, equal to these in character and condition are exceedingly rare; few collections possess them.

PUCCIO CAPANA.

(Admitted to the guild of Painters, 1349.)

27. THE TRINITY, WITH SAINTS IN ADORATION. A mystical subject, often represented in pictures for private oratorios. This picture, though archaic in style, is the work of an able painter, and shows firm and skilful handling. It has been much injured.

AGNOLO GADDI.

(1324—1396.)

28. S. FRANCIS RECEIVING THE STIGMATA. It is related that shortly before his death, while praying, he saw in a vision the image

of the Saviour on the cross, born aloft by angels, and that he received the five wounds, those of the hands and feet being like nails beneath the skin, easily to be seen and felt, and that upon the side a cicatrice as from a lance-thrust.

UNKNOWN PAINTER.

(A picture of the school of Taddeo Gaddi.)

29. THE AGONY IN THE GARDEN.

JACOPO DA CASENTINO.

(Was of middle age in 1350.)

30. The story will be found at length in Mrs. Jameson's "Legends of the Monastic Orders."

GIOTTINO.

31. A tabernacle-picture. THE MADONNA AND CHILD ATTENDED BY S. JOHN THE BAPTIST, S. NICHOLAS DI BARI, S. DOROTHEA, AND S. REPARATA. In the arch above, THE CRUCIFIXION.

32. THE SHEPHERDS ADORING THE INFANT SAVIOUR and THE RESURRECTION. A curious and characteristic specimen of the landscape of the Giotteschi.

⁂ This picture is from the Rinucini Gallery.

SPINELLO ARETINO.

(Circa 1320—circa 1410.)

33. THE CRUCIFIXION. Saints of later times are mingled with the holy women, and with Roman soldiers, who are the usual attendants upon this scene. Above is the Pelican, emblem of redemption by the blood of Christ.

34. Two compositions: on the left, THE VISION OF CONSTANTINE; on the right, FALL OF SATAN AND HIS HOSTS.

UNKNOWN PAINTER.

(A picture of the Sienese School, about 1350, but by one of their best Artists.)

35. THE ASSUMPTION OF THE VIRGIN. She is surrounded by an aureole in the shape of the Vesica Piscis, and upborne by adoring and singing angels. Above are cherubim and seraphim. The Virgin is clothed in white, to signify victory over death and sorrow. This mystic subject symbolizes the final resurrection and the union of the soul with the body.

LORENZO DI BICCI.

(Circa 1350—1427.)

36. A votive picture in honor of SS. Cosmo and Damian, who were regarded as the helpers of the sick and the rescuers from danger, the patrons of physicians, and who were especially the patrons of the Medici family of Florence.

ANTONIO VENEZIANO.

(Circa 1320—Circa 1388.)

37. The Deposition from the Cross.

GENTILE DA FABRIANO.

(Circa 1370—1450.)

38. A painting on a chest, or cassone. There are five of these in the collection, all of great interest. These cassoni were chests which were made to receive the wardrobes of rich and noble brides; they were usually made with ridged tops, like gabled house-roofs; the tops gilded or covered with rich patterns, the front and two ends covered with pictures, the backs only plain. In one respect these pictures are of especial interest; they are generally of secular subjects, although of a time when art was almost entirely devoted to the service of the Church. They often contain, therefore, curious and instructive representations of the costume, architecture, and weapons, and of the manners and customs of their times. The modern interest in and study of the decorative arts of the past has brought these cassoni into great demand, and enormous prices are paid for fine specimens.

The Triumph of Love. The following is from a minute description, in Italian, of this interesting picture: — "It appears certain that this lovely picture should be attributed to Gentile. It cannot better be described than by calling it The Triumph of Love. It is divided into two parts, with a doorway leading from one into the other. In the left portion, facing the spectator, is seen a pavilion, under which three graceful figures are seated, and, on the steps of the pedestal, another equally graceful figure is kneeling, in the act of supplication. This one, and the middle one of the other three, have arrows in their breasts, which have been shot by a little Cupid hovering in the air. At the foot of the pavilion is a wood. In an open space before the trees, is a dance of the guests assembled at the marriage-feast. Seated on the branches of a tree are two musicians, playing on the clarionet."

This picture is from the gallery of the Prince Conti.

For full description, see "Manual," pages 43–45.

39. Madonna and Child. The Madonna stands in a curious late Gothic niche or window, and supports the infant Christ, whose feet rest upon a cushion upon the parapet of a balcony. The building is slight and ornamental, and must be considered as a shrine, or as a painted frame to surround the figures. Roses and pomegranates twine around it. The picture is signed "Gent . . Fabriano."

*** Crowe and Cavalcaselle (iii. 103) speak of this picture as "injured by restoring." When M. Cavalcaselle saw it in Florence, it was indeed entirely disfigured by repainting; since that time the new paint has been entirely removed; by great care

and unusual good fortune this was done without appreciable injury to the picture, which is thus left in excellent preservation. The recovery of so admirable and characteristic a picture as this from the bad state it was in, is one of the triumphs of picture-collecting.

Gentile's pictures are excessively rare.

FRA ANGELICO.

(1387—1455.)

40. Three saints; S. Zenobio, Bishop of Florence in the fifth century, in pontificals; S. Francis of Assisi, founder of the Franciscan order of monks, (see under No. 28,) S. Anthony of Padua, holding a flaming heart. (In fine condition.)

MASOLINA DA PANICALE.

(1403—circa 1440.)

41. The Madonna adoring the Infant Saviour, attended by Saints. The background is a sweet and varied landscape, and in the middle distance are S. Jerome adoring the crucifix, S. John the Baptist, S. Francis of Assisi receiving the stigmata, and S. Raphael the archangel accompanied by Tobit. Above in the clouds, The Almighty in the attitude of blessing.

MASACCIO.

(1402—circa 1428.)

There are very few pictures existing which are to be attributed to Masaccio. That described below is of his early time.

42. Infancy of S. John Baptist. The incidents at the time of the circumcision are meant to be represented — Zacharias and a woman conversing in dumb show; Elizabeth talking to another woman, and pointing to the child, as if discussing the question of his name, etc. (See S. Luke i.) In the background is a cistern of water, and the child S. John, standing in it, supported by women — an incident, perhaps, symbolic of the life of the man who was sent to baptize with water. The picture has been very much injured, and has lost much of whatever beauty of tone it may have possessed.

PAOLO UCCELLI.

(1396—circa 1470.)

43. Incidents from the Æneid of Virgil. This picture represents the adventures of Æneas as related in the First Book of the Æneid.

44. Incidents from the Æneid of Virgil. This picture represents the further adventures of Æneas. On the left he kills deer for his followers.

DELLO DELLI.

(1404—circa 1465.)

45. Tournament in the Piazza Santa Croce, at Florence. There are one hundred and forty-six figures in the composition.
46. S. Martin dividing his Cloak with the Beggar.

ANDREA DEL CASAGNO.

(1390—1457.)

47. S. Jerome doing Penance.

SASSETA.

(Died in 1450.)

48. S. Anthony tempted by the Devil in the Shape of a Woman.

SANO DI PIETRO.

(1406—1481.)

49. The Adoration of the Three Kings. A "predella" to an altar-piece.
50. Coronation of the Virgin. Christ and the Virgin are enthroned; above is the Holy Spirit; a choir of angels attend, and around are many saints, among whom may be distinguished S. Peter, S. Francis, S. Augustine, and S. Margaret.

GIOVANNI DI PAOLO.

(Died after 1481.)

51. S. Catherine of Siena pleading before Pope Gregory VII. the Cause of the Florentines.
52. Martyrdom of a Bishop before a Roman Emperor.

UNKNOWN PAINTERS.

(Sienese pictures of the fifteenth century. They may be ascribed to the time from 1425–1450.)

53. S. Anthony tormented by Demons.
54. Evil Spirits exorcised by Hermits. The demons appear in bodily form, as they are driven out, and the demoniacs clothe themselves in garments, which are brought by angels.

SQUARCIONE.

(1394—1474.)

55. The Nativity. Above the head of the Virgin is seen the vision of the shepherd. The Father appears above.

This picture was successfully transferred from panel to canvas, by Mr. John Howorth, of Boston, in 1867. (See also Nos. 64 and 75.)

MANTEGNA. (Attributed.)

(1430—1506.)

56. The Crucifixion. The Virgin and S. John stand beside the cross.

MATTEO DA SIENA.

(1435—1495.)

57. MADONNA AND CHILD, ATTENDED BY ANGELS. The picture is noticeable on account of the rich details of costume and flower decoration.

UNKNOWN PAINTERS.

(Pictures of the Umbrian School, fifteenth century, and probably before 1450.)

58. THE DEATH OF THE VIRGIN. Christ and the disciples surround the death-bed. Some are reading from the Scriptures, while he has just received into his arms, unseen by them, the soul of his mother, in the form of a new-born babe. This very archaic picture has been ascribed to Buffalmacco, but it is thoroughly Umbrian in character.

59. Two subjects in one composition—S. JEROME IN THE WILDERNESS, and S. FRANCIS RECEIVING THE STIGMATA. Above in the clouds is THE ANNUNCIATION, and below a tablet with the dead Christ.

*** On the back of this picture are the arms of the Medici family.

FRA FILIPPO LIPPI.

(1412—1469.)

60. PENITENCE OF S. JEROME. The subject is a favorite one with Fra Filippo. This picture, which is in fine condition, is more than usually, for a small work, characteristic of the master. It is a curious specimen of the landscape of the time. It has been said, in the notice of Masaccio, that he was the first painter who painted landscape from observation and with knowledge. The greatness of the innovation can be partly judged by observing the rock drawing in this picture, nearly contemporaneous with Masaccio's three frescoes in Florence, and by observing that the landscape even of Leonardo, fifty years later, is scarcely more realistic than this.

*** This picture formerly belonged to the Duke Cosimo de' Medici, and was hung in his guardaroba, (see Vasari's *Life of Fra Filippo*, and a note by the Florentine editors, who say that its fate is unknown.) Its companion picture, a S. Augustine, is now in the Uffizi gallery at Florence.

FRA DIAMANTE.

Attributed to him, and, if by him, in his early manner, is

61. MADONNA AND CHILD, ATTENDED BY SAINTS AND ANGELS.

NERI DI BICI.

(1418—1486.)

62. LEGEND OF S. NICHOLAS.

BENOZZO GOZZOLI.

(1424—circa 1500.)

63. The Annunciation. Interesting as a perfectly representative instance of the treatment of this favorite theme by the better Italian painters.

ANTONIO POLLAJUOLO.

(1433—1498.)

64. Hercules killing Nessus; a well-known story of the Greek mythology.

The recent history of this picture is singular: when purchased for the collection, the figure of Dejanira was entirely painted out, the landscape and the body of the centaur being continued by later work, skilfully done. This was probably done during the time of Savonarola, the Florentine reformer, who, a few years before Pollajuolo's death, excited a religious and political agitation in Florence, attacked with especial earnestness mythological subjects and all representations of the nude form, and persuaded many painters to sacrifice their objectionable pictures and their studies of the naked model. The alteration in this picture may have been made by the hand of the artist himself. This addition was carefully removed, and the picture recovered in an almost uninjured condition. It was transferred from panel to canvas in 1867, by J. Howorth, of Boston, very skilfully and with complete success.

PIETRO POLLAJUOLO.

(1443— .)

65. The Annunciation. Almost wholly a study in chiaroscuro. A great display of the author's knowledge of perspective, in his time a newly invented art, and exciting great interest.

VEROCCHIO.

(1432—1488.)

66. The Baptism of Christ. This picture is of the manner of Verocchio, but may be by one of his pupils.

LUCA SIGNORELLI.

(1441—1524.)

67. The Adoration of the Magi.

*** This admirable little picture, one of the gems of the collection, is in perfect condition, and has never been cleaned, restored, or repaired in any way. It will need to be transferred to canvas at some future time, but will not be marred by that process, if it is rightly done. When purchased it had remained for many years, and probably ever since it was painted, in the Archbishop's palace of Cortona.

FRANCIA.

(1450—1517.)

68. Portrait of the Princess Vitelli. The Vitelli family were the lords of Città di Castello, in Umbria. They were destroyed by Cesar Borgia, in 1502, and their possessions added to the pontifical territory. The lady holds a rabbit, and wears a rich costume. The background is a beautiful landscape, evidently a study of the scenery in the neighborhood of Città di Castello.

This exceedingly valuable picture was obtained from the Giovagnoli family, who inherited it from the Vitelli, now extinct. It is in excellent condition.

PIERO DELLA FRANCESCA. (Perhaps, Benozzo Gozzoli.)

(Circa 1415—1500.)

69. Visit of the Queen of Sheba to Solomon. A work of the highest rank of its class; one of the most rich and delicate ornamental paintings left us from the time of the Renaissance.

PERUGINO.

(1446—1524.)

70. The Baptism of Christ. Above is the Father surrounded by a glory of angels. From the Badia, Florence.

PINTURICCHIO.

(1454—1513.)

A painted waiter.

71. Love bound by Maidens. An allegorical subject, from Petrarch's Triumph of Chastity. These decorated salvers, for the presentation of bridal or birthday gifts, were painted by the first artists, as, at a later time, the painted plates known as Majolica. This one bears the arms of the Piccolomini family, both on the front and on the back.

COSIMO ROSSELLI.

(1439—1506.)

72. Madonna and Child, supported and attended by Angels. A mystic picture in his early manner.

DOMENICO GHIRLANDAJO.

(1449—1494.)

73. Portrait of a lady of the Tornaboni family. A head often introduced into his large frescoes, and supposed to have been his mistress.

SANDRO BOTICELLI.

(1447—1515.)

74. Madonna and Child. The infant Christ holds a pomegranate, emblem of hope and immortality. Landscape background, with buildings. A fine specimen of this rare master.

GIOVANNI BELLINI.

(1426—1516.)

75. S. Peter.

*** This picture was transferred, in 1867, by J. Howorth, of Boston.

UNKNOWN PAINTER.

(Picture of the Venetian School, circa 1430.)

76. Portrait of Pope Clement VIII.

GIORGIONE.

(1477—1511.)

77. The Circumcision of Christ.

78. Portraits of Andrea Gritti and his Sisters. This picture was painted about 1500, when Gritti was an admiral of Venice. He was afterwards Doge, from 1523 to 1538.

BASAITI.

(Was painting 1470—1520.)

79. Madonna and Child, with S. Mary Magdalen and S. John. Beneath are the portraits of those for whom the picture was painted, kneeling in prayer. Background a mountain landscape, with buildings.

FILIPPINO LIPPI.

(1460—1505.)

80. S. Sebastian. Above, an angel offers the martyr's palm and crown. In the background is a part of Florence, the tower of La Badia on the right. Dated 1479, and inscribed with the names of those who ordered the picture.

81. The Dead Christ. A devotional picture, perhaps used for an altar-piece to a private altar, and has suffered from the smoke of candles. The face is sweet and refined.

PIERO DI COSIMO.

(1462—1521.)

82. The Story of Actæon, who was changed into a stag by Diana, and devoured by his own dogs. In the picture his head only is changed. Three incidents of the story are represented in one composition: first, he discovers, by his reflection in a pool of water, the change that has taken place, and tries with his hand if the change is real; second, he seems to lament his fate; third, he is pursued and torn by the dogs.

83. The Three Archangels, SS. Michael, Gabriel, and Raphael. Raphael is accompanied by Tobit. The donor is represented kneeling in the corner. Probably a votive picture.

LORENZO DI CREDI.

(1459—1537.)

84. The Crucifixion. The background is a quiet landscape, with a town on the left, and on the right the sepulchre, with Mary approaching its door.

*** From a chapel in a Borghese Palace, at Florence.

In the manner of Lorenzo, perhaps by one of his scholars.

85. Two subjects in one composition — The Creation of Adam; The Creation of Eve. A repetition of the latter subject exists, in chiaro-scuro, at the bottom of the Annunciation of this painter, in the Uffizi Gallery at Florence.

FRA BARTOLOMEO.

(1469—1517.)

86. A pietà: The Dead Christ in the Lap of the Virgin, at the Foot of the Cross.

ALBERTINELLI.

(1475—1520.)

87. The Archangel Gabriel. The whole composition was an Annunciation, but the door has been split in two, and the other half, with the Virgin painted upon it, lost or destroyed.

88. The Virgin in the Egg. A symbol of the predestination of Mary to be the mother of the Redeemer and the salvation of the world. This dogma became popular in the sixteenth century.

RAPHAEL.

(1482—1520.)

89. The Madonna, with S. John and Joseph of Arimathea, supporting the Dead Christ, in a solemn and simple landscape, with a distant view of the Hill of Calvary. The original design is by Perugino, and exists in a fresco transferred to canvas, in the Albizzi Palace, Florence. This picture is attributed to Raphael, as being one of those which he copied or imitated from Perugino; and it is thought to be his earliest known work. It bears the marks of immaturity, with the pure ideality and religious sentiment which characterize the earliest efforts of Raphael, while under the influence of the Umbrian school alone, that is, before 1505. In several details of color and drawing, it is varied from Perugino's fresco; thus in the fresco, the Virgin and S. John wear shoes, and the drapery nearly covers the feet; the Virgin's eyes are closed, and she does not hold her girdle in her hand as in this picture; the waist-cloth is differently treated. The figures in this picture of S. John and the Virgin correspond perfectly with the same in the Crucifixion of Cardinal Fesch's

gallery, now belonging to Lord Dudley, and painted by Raphael at the age of sixteen. The close tunic of S. John is alike in the two pictures, and has in both similar patterns of gold embroidery on the breast. The figure of Christ in the Crucifixion shows a great advance in power of drawing over the Perugino fresco and this picture on panel; and this latter must have been painted when he was not more than fifteen years old.

*** The picture is in excellent preservation. It was taken from a villa of the Chigi family, the head of which, in the time of Raphael, was the great banker of that name, his friend and patron.

LO SPAGNA.

(Circa 1485—circa 1530.)

90. MADONNA AND CHILD, ATTENDED BY S. JOHN AND OTHER SAINTS.

FRANCIABIGIO.

(1483—1525.)

91. THE ADORATION OF THE MAGI.

ANDREA DEL SARTO.

(1487—1531.)

92. MADONNA AND CHILD. The picture was almost destroyed when transferred from the wall to canvas, and nothing is left but faint indications of its former grace of design and sweetness of color.

UNKNOWN PAINTER.

(Probably a pupil of Andrea del Sarto, perhaps Puligo.)

93. THE DEAD CHRIST, SUPPORTED BY JOSEPH OF ARIMATHEA. The design is by Andrea del Sarto, and the work has many characteristics of that master's least admirable pictures.

SODOMA, OR RAZZI.

(1477—1549.)

94. CHRIST BEARING THE CROSS. The man who is taunting him may be supposed the legendary Wandering Jew. The face of this personage has been slightly scratched by the religious enthusiasts of the time, in their rage against the offender.

95. MADONNA AND CHILD, ACCOMPANIED BY S. JOHN THE BAPTIST, S. BERNARDINO OF SIENA, AND S. CATHERINE. S. Bernardino carries a tablet bearing the letters I. H. S., his usual attribute. The correct derivation of this inscription is from the Greek word *ΙΗΣΟΥΣ*, "Jesus." S. Bernardino is said to have carried with him and given away cards and tablets bearing the sacred letters.

DOMENICO BECCAFUMI.

(1479—1549.)

96. S. Catherine of Siena swooning, supported by angels. She is dressed as a Dominican nun, and her hands and feet are marked with the stigmata.

RIDOLFO GHIRLANDAJO.

(1483—1560.)

98. Altar-piece. The Madonna and Child, with S. Jerome and S. Dominic. Landscape background, in which are different scenes and incidents, among them S. Jerome doing penance.

GIROLAMO COTIGNOLA.

(1475—1550.)

98. S. Sebastian. Two angels offer, one the crown, the other the palm of martrydom.

JACOPO DA PONTORMO.

(1493—1558.)

99. The Martyrdom of the Theban Legion, under the Emperor Maximian. The story is apocryphal. (See Gibbon, chap. xvi.)

100. Portrait of Cosmo dei Medici, Duke of Florence; died 1464.

CRISTOFANO DEL ALTISSIMO.

101. Portrait of Amerigo Vespucci, in the costume of a magistrate of Florence, inscribed with his name.

UNKNOWN PAINTER.

102. Portrait of Dante—the commonly accepted likeness, which is taken from the cast made at Ravenna after his death.

UNKNOWN PAINTER.

103. Portrait of Fernando Cortez, with the inscription, "Ferd. Cortez Indor. Domitor."

SEBASTIANO DEL PIOMBO.

(1485—1547.)

104. Portrait of Vittoria Colonna.

MARCELLO VENUSTI.

(1515—1580.)

105. The Holy Family, after Michael Angelo's design.

GEORGIO VASARI.

(1512—1574.)

106. The Death of Lucretia.

PARIS BORDONE.

(1501—1571.)

107. Portrait of Bianca Capello.

JACOPO DEL PONTE.

(1510—1592.)

108. Portrait of Piero Strozzi, Marshal of France, and son of Filippo Strozzi, who opposed the Medici, and was called the Tuscan Cato, for his patriotism and voluntary death.

PAOLO VERONESE.

(1528—1588.)

109. The Crucifixion. The darkness that overspread the land "from the sixth to the ninth hour," has been one object of the painter, and has given to the picture an unusual character of gloom. The figures are remarkably expressive of Veronese's treatment, and show on a small scale many characteristics of his life-size work.

110. Christ in Glory, with SS. Peter and Paul. A mystic picture of inferior value. Study for a fresco.

AGOSTINO CARACCI.

(1558—1601.)

111. Venal Love. Cupid is breaking his bow in indignation. This picture is from the gallery of the Baron von Bodenfeld, where it was called a Titian—an instance of the reckless cataloguing of pictures, until lately so common,—of which mention has been made before. It was engraved by Agostino, and published by Adam Bartsch in "*Le Pientre Graveur*," vol. xviii., under the title, "*Le Vieillard et la Courtisane.*" The engraving differs from the painting in a few unimportant details.

GUIDO RENI.

(1575—1642.)

112. Joseph Holding the Infant Jesus. This sketch is from the Gerini gallery of Florence.

113. Three Goddesses disarming Cupid. Venus holds him, and the goddess on the right is Minerva; the one on the left, who has taken the bow, may be supposed to be Juno. A slightly painted picture, almost shadowless, and fresh and pleasant in color.

DOMENICHINO.

(1581—1641.)

114. Artemisia, widow of Mausolus, king of Caria, who mingled the ashes of her husband with wine and swallowed them. A brilliant specimen of this great painter.

LUDOVICO CARACCI.

115. The Madonna holding the Crown of Thorns.

SPANISH SCHOOL — DIEGO VELASQUEZ.

116. Full-length Portrait of a Spanish Grandee.

GERMAN SCHOOL — ALBERT DÜRER.

117. Head of the Dead Christ. Form Rinucini Gallery.

GERMAN SCHOOL — School of HANS HOLBEIN.

118. Portrait of Charles V., Emperor of Germany.

DUTCH SCHOOL — PIETER BREUGHEL.

119. The Procession of Calvary.

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